

WORK FOR MONEY, DESIGN FOR LOVE

Answers to the Most Frequently Asked Questions About
Starting and Running a Successful Design Business

By David Airey and The Design Community

WORK FOR MONEY, DESIGN FOR LOVE

**Answers to the Most Frequently Asked Questions About
Starting and Running a Successful Design Business**

By David Airey

Work for Money, Design for Love

Answers to the Most Frequently Asked Questions About Starting
and Running a Successful Design Business

David Airey

New Riders

Find us on the Web at www.newriders.com.

To report errors, please send a note to errata@peachpit.com.

New Riders is an imprint of Peachpit, a division of Pearson Education.

Copyright © 2013 by David Airey

Acquisitions Editor: Nikki Echler McDonald

Production Editor: Becky Winter

Development Editor: Cathy Lane

Proofer: Elaine Merrill

Indexer: FireCrystal Communications

Interior and Cover Design: David Airey

Composition: Kim Scott, Bumpy Design

Notice of Rights

All rights reserved. No part of this book may be reproduced or transmitted in any form by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. For information on getting permission for reprints and excerpts, contact permissions@peachpit.com.

Notice of Liability

The information in this book is distributed on an “As Is” basis without warranty. While every precaution has been taken in the preparation of the book, neither the author nor Peachpit shall have any liability to any person or entity with respect to any loss or damage caused or alleged to be caused directly or indirectly by the instructions contained in this book or by the computer software and hardware products described in it.

Trademarks

Many of the designations used by manufacturers and sellers to distinguish their products are claimed as trademarks. Where those designations appear in this book, and Peachpit was aware of a trademark claim, the designations appear as requested by the owner of the trademark. All other product names and services identified throughout this book are used in editorial fashion only and for the benefit of such companies with no intention of infringement of the trademark. No such use, or the use of any trade name, is intended to convey endorsement or other affiliation with this book.

ISBN-13: 978-0-321-84427-9

ISBN-10: 0-321-84427-0

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

To everyone who has ever visited my websites, given feedback on my designs, sent a kind email, or offered encouragement.

To Cathy, Nikki, and everyone else behind the scenes for your hard work bringing this book to life.

To the contributors, for your kindness and generosity.

To my parents, for the love and support you always give.

To my wife, for choosing me back.

To you, for reading.

Contents

Introduction, ix

I Where Do You Start?, 2

1 Essential Traits, 4

Be curious, 5

Show empathy, 7

Have confidence, 8

You're the manager, 9

Motivate yourself, 10

Professionalism, 11

Balance, 12

Don't blindly trust your experience, 13

Don't forget to..., 14

2 Never Stop Learning, 16

The never-ending lesson, 17

What design school didn't teach you, 19

Other ways to keep learning, 25

3 Find Your Niche, 28

What's a niche?, 29

Why specialize?, 32

Spread the risk, 34

4 Pros and Cons of Self-Employment, 36

II Who Do You Need to Be?, 46

5 Work Direct or Be a Subcontractor?, 48

Dealing directly with clients, 49

Subcontracting with agencies, 52

6 Planning for Success, 56

Truth, 59

Assertions, 60

Money, 62

Alternatives, 63

People, 66

7 Brand Naming, 68

Everything begins with a name, 71

8 Designing Your Brand Identity, 78

Your graphic identity, 79

Other parts of your identity, 85

9 Working from Home versus Renting Space, 88

Working from home, 89

Renting studio space, 94

Fit to work, 97

10 Launching Your Online Presence, 100

Your basic launch needs, 101

Hard-won lessons, 109

Treat your competitors as allies, 113

11 Marketing Yourself and Finding Good Clients, 116

Go pro bono, 119

Love the ones you're with, 122

Market for free online, 123

A little research, a lot of return, 124

It's who you know, 126

Reach out to other design agencies, 127

Zig when others zag, 128

Offer a real gift, 129
Think fast, 130
Do business where you shop, 132
When things go wrong..., 133

12 Why Bigger Business Isn't Always Better, 134

The personal touch, 137
You are what clients want, 138

13 Legalities, Integrity, and Morality, 142

Legalities, 145
Integrity, 148
Morality, 152

III How Do You Manage Projects?, 156

14 Choose Clients Wisely, 158

Red flags, 161

15 Handling the Client Approach, 172

The client questionnaire, 173
Avoid wasting time, 178
Start on the right foot, 180

16 Pricing Your Work, 182

Deciding your rate, 183
Breaking down the proposal, 186
It's not always about the money, 187
Enter Mr. Procurement, 188
How to negotiate up, 190
Raising rates with existing clients, 191
"You should be charging more," 192

17 Terms and Conditions, 196

What to include, 204

It's not unusual, 207

18 How to Best Present Your Work, 210

IV Before We Depart, 224

19 The Mentors Speak, 226

20 A Future Without Clients, 238

Online advertising, 241

Become an affiliate, 242

Ship your product, 243

Write a book, 245

Income as energy, 246

21 Keep the Fire Burning, 250

22 Resources, 266

Books, 267

Blogs, 268

Publishers, 268

Self-publishing, 269

Ad providers, 269

Project help, 269

Don't forget, 269

Contributors, 270

Index, 272

This page intentionally left blank

Introduction

This is the book I wanted to read when I became a self-employed graphic designer. It's the advice I'd give my younger self—teachings that would've put me years ahead of where I am now.

Initially, the idea was to cover everything I know about the business of design, but it serves you better if I focus solely on the most important topics—the topics made obvious through the hundreds of questions I'm regularly asked by readers of my websites.

But it's not just me offering advice. These pages also contain a wealth of knowledge contributed by vastly experienced designers all over the world, designers with hundreds of years of combined business acumen.

Becoming self-employed was the best business decision I ever made, and this book was created to help make your decision just as beneficial. So here's to all the success you're going to achieve, and all the fantastic times you're going to have along the way.

It's a pleasure to have you here.

Chapter 6

PLANNING FOR SUCCESS

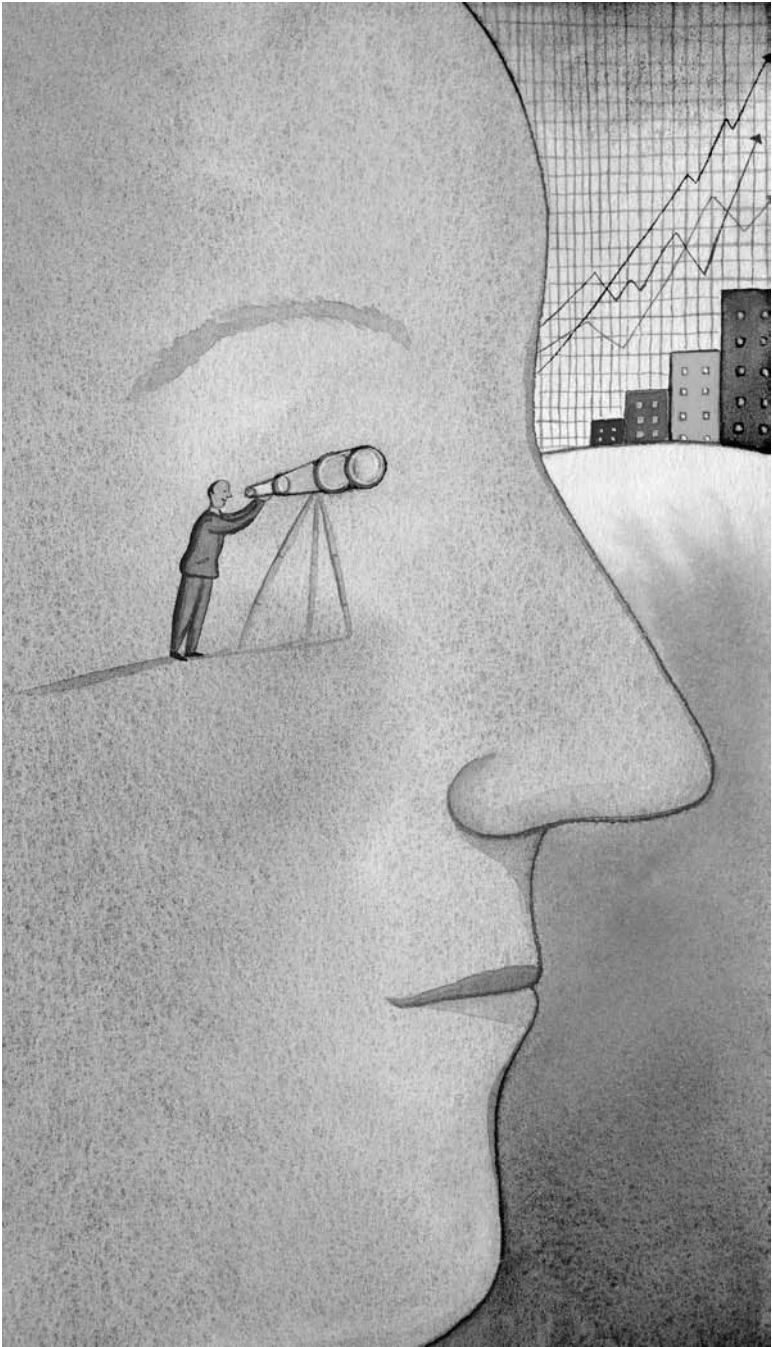
The late French writer and aviator Antoine de Saint-Exupery once said, “A goal without a plan is just a wish.” In order to succeed in your new business, you need a plan, something that outlines your route, the resources you will need, and everything you hope to experience along the way. You need a business plan.

A business plan is both a touchstone and an aspirational document. By consulting it frequently, you will be able to keep track of where you are going and know if you are making progress. Additionally, if you need a business loan to help kick-start your venture, the business plan will be the foundation on which your bank manager (hopefully) approves the loan.

The plan will change along the way to meet fluctuations in the market and changes in your life. The first iteration of my plan said absolutely nothing about blogs and about how they’d prove to be the cornerstone of my business. (I wish it had, though; if I had planned to launch a blog from the very beginning, I’d be a year ahead of myself in terms of progress.).

Of course, the best-laid plans can come unstuck, and they sometimes will (see chapter 14 for instances of firing the client, to name just one dilemma), but it’s the formation of these plans that greatly aids a project’s success rate. They will help get you back on track. And just like when you study a map before driving across the country, you’re less anxious and you get there quicker, with fewer dead ends and less wasted energy.

Your business plan is a comprehensive document that contains information about your marketplace; what your definition of success is (what personal income you would like to earn, for instance, or the date by which you can hire an employee); what to do when Plan A fails; your financial



projections; and anything else relevant to your business. It's a fluid document you can update when situations change, but do keep the original intact so in the future you can look back to see how far you've come. Obviously, if you're using the document for outside investment in your business, it'll need to look the part, but you're a designer—that should come easy. However, do have at least one other person check it for typos.

There are entire books and software packages that can help you generate an effective business plan, and it would be wise to consult one. What I'd like to offer here is how to tailor a plan to fit an independent designer like yourself. Marketing guru and blogger Seth Godin offers particularly good advice. In one of his posts, from May 2010, he recommends five distinct sections in your business plan: truth, assertions, money, alternatives, and people. I'd suggest keeping the sections in this order.

Truth

Here's where you cover everything you know about the state of the design profession: about why there's a demand for your skill, about those who are succeeding, about those who have failed (and why). It's where you show how much you understand about the business you're getting into.

A sample fact (please note that these are just examples; don't base your business decisions on them): You might say that 56 percent of respondents to the "2011 Design Industry Voices" survey (conducted by the Institute for Public Policy Research) were intending to leave their agency; that 35 percent had been in their job less than a year; and that in the next 12 months 58 percent were intending to change their employer. With such a high staffing turnover and with

a scarcity of jobs in the current economic climate, there will likely be more designers entering self-employment, and therefore greater competition for you. These facts might also affect your ability to retain your best employees should you choose to expand.

You might follow up with information like this: Rachel Fairley, lead author of the “Design Industry Voices” report and managing director at Fairley & Associates noted, “Over half (58 percent) of respondents told us their agency is employing less permanent staff, and 55 percent that they are using more freelancers.” So although there is likely more competition between independent designers competing for clients, the flip side is that it opens up new avenues to be subcontracted by agencies.

You might also talk about how the design profession has exploded during the past few decades, partly due to the decreasing expense of hardware and software, as well as the expansion of the Internet and the ability to work from any location with an Internet connection.

This section doesn’t express an opinion. It simply states things as they are, in as much detail as is necessary. The point of the section is to be clear to yourself (and to potential investors) that you know how the design business works. You can include spreadsheets, reports, surveys, market analyses—whatever it takes to paint an accurate picture.

Assertions

This is your plan A, what you want to happen. You’re getting into business because you want to do something. You want to do X and Y is going to happen. Here’s where you detail the steps you’ll take and what you hope to achieve.

Talk about the niche you're targeting (see chapter 3), about how much of your earnings will come from working directly with clients and how much from being subcontracted (see chapter 5), about how you're going to brand yourself to stand out from your competitors (see chapters 7 and 8), and about what you'll do to attract and retain clients (see chapters 10 and 11).

To give you an idea of what this section might be like, I've created a sample that I might use for myself, given the experience I've already amassed, if I was starting my business today.

I am David Airey, a Northern Ireland-based graphic designer. I will focus on creating brand identities for established companies. My target client is a medium- to large-size company that has been established for more than ten years. The client has been growing steadily but has been working with an outdated visual identity and is in need of a new design to reach the next level and to bring all departments together with cohesive visuals.

I will operate as a sole proprietorship from my home-based studio in County Down, Northern Ireland, and will grow to profitability by month ten.

My company's primary goal is to boost clients' profits by creating brand identities that help attract and retain the ideal customer base. Although measuring this is not an exact science, client profits will be recorded for three years either side of the identity relaunch.

Clients will fall into two distinct groups: medium-size companies that are typically 15 to 50 employees, and large-size companies of 50+ employees.

Clients will be attracted through my strong online presence, through referrals from 100+ previous design clients, through a highly targeted and tailored self-promotional mailing delivered to companies I aspire to work with, and through my knowledge of search-engine optimization coupled with highly visible websites. One aspect of my websites that helps set them apart from others is the focus and in-depth featuring of the process within brand identity design projects.

The first client account will be established by the end of month one, with three further accounts secured by the end of the second quarter. The first year will bring eight new client accounts.

Money

Let's look at some of the costs I'd incur if starting anew:

- Office furniture, including a large desk, a desk lamp, an ergonomic chair, a large bookshelf, a filing cabinet, a sofa, and a coffee table.
- A 27-inch iMac, a MacBook Air, an A3-size color printer, and the following software: Adobe Creative Suite, font management utilities, Microsoft Office, iWork.
- Development of my online portfolio, which will include my own design and development time.
- Utilities, including gas, electricity, telephone, and Internet.
- Assorted office supplies.

- Business stationery, which includes design time by me, and third-party print costs.
- An up-to-date library of creative magazines, journals, and reference books.

I'd go on to mention how much cash is needed in reserve to cover outgoings during quiet spells, because (as I now know) throughout my self-employment there will be months when I'm inundated with quote requests from potential clients, and then the next month will pass without a squeak.

Purchasing type fonts is an expense I hadn't considered at the beginning. I've since learned to absorb this cost into client invoices, but when my charges were much smaller than they are now, this could easily eat away at my profits. If there was a plus side, once the font license was bought, it was available for any appropriate future projects, so font purchasing could be seen as an investment of sorts.

Don't forget, earnings need to cover the more mundane expenses in life, such as office rental if needed, dental costs, car maintenance, health insurance, and so on. And it would be great if you could pay yourself a salary.

In addition, this section of the plan includes how much clients will be charged and answers questions such as: How will you accept payment? How will you spend your income? What will the balance sheet look like for the first three years? (More info on pricing and bookkeeping in chapter 16.)

Alternatives

This is your Plan B. What happens when X doesn't result in Y? What happens if your earnings plan doesn't work out as you had envisioned? What happens if you are not able to

attract the sort of clients you wished for? At what point do you decide that your original plans aren't working? What do you do if a client won't pay?

You can't address every single eventuality that might befall you. But your alternatives should at the very least address every assertion that you have made earlier in your plan.

For instance, if client work dries up for a month or more, these quiet months are ideal times to proactively market yourself (see chapter 11) or to create passive income streams (see chapter 20). Add your latest projects to your portfolio so those next potential clients can see your strongest work. We all improve with time, after all, so show yourself in the best light possible.

Here's another example of when a Plan B might be needed, an actual and unfortunate incident from my life. How to promote myself is definitely part of my own business plan. A big part of that is online promotion, through my blog and website. Everything was going swimmingly: My website had been pulling in more than 2,000 unique daily visits. Not a massive amount, but for a one-man operation, 700,000 annual visitors can generate a healthy amount of new design business.

Then someone took me offline while I was away on holiday. Five days before my trip was over, I got some worrying emails from friends that told me my website had disappeared and that my domain name (www.davidairey.com) was now redirecting to a random website. I was confused and anxious.

Long story short: A Gmail flaw allowed a hacker to abduct almost my entire self-promotional plan and all of the value it had built for my business. I had no backup plan for this,

especially being away from home. I called upon the close contacts I'd made within the design community to ask for help.

I received an enormous amount of support from thousands of others: Several days after my arrival home, my story was mentioned on the *New York Times* website, accumulated thousands of "thumbs ups" on Digg, was on the front page of Edinburgh's *Evening News* (I was living in Edinburgh at the time), and was blogged about on hundreds of websites. This flood of publicity prompted GoDaddy (where my domain had been transferred to by the thief) to give almost immediate help in returning the domain to my possession.

I was lucky. Very, very lucky. Like I said before, there's almost no way to predict that something so random might happen. But if my website was so valuable to me, I should have had a plan in place to either quickly replace, repair, or otherwise protect it.

A further occasion when you'll need a plan B is when you've spent many weeks crafting work for a client, and now it's time for the presentation. It flops. The client just can't see how it's going to work for his or her business, despite previously agreeing with the general idea when you did a walk-through in a face-to-face meeting. Now what? (Have a look at chapter 17 for terms and conditions that must be agreed upon prior to the designer/client working relationship.)

Or what if you're in a bad accident and can't work for six months? If it's just you taking sole responsibility for the business, how are you going to survive? So include those passive income streams from chapter 20 in your plan. They can prove vital to the long-term success of your company.

People

To be as successful as possible, you need to build and develop relationships with a host of others, and I'm not just talking about your clients.

We talked about subcontracting in chapter 5, but not the kind I'm referring to here. This is where *you* do the subcontracting, where *you* assign specific elements of a project to other creatives. Doing so has benefited me in a number of ways:

- I'm able to offer my clients a broader range of deliverables, making the client's task of outsourcing easier to handle.
- I get to focus on the creative work I do best and enjoy most.
- The elements of a project that I don't specialize in can still be completed by specialists, rather than me attempting to learn on the job, therefore keeping the quality of work to a maximum.

In this section of the plan, you'll show what kinds of specialists you're going to build relationships with, as well as how you'll do it. For instance, the comment threads on my websites have proved invaluable for developing rapport with designers and developers. When people leave comments on a blog post and add a link to their own websites, I make a point of clicking in order to learn more about them. They obviously have an interest in the creative topics I'm writing about, so there's a good chance they'll specialize in work similar to my own.

Although it might be too big of a leap for someone just starting out, it's also worth at least considering how you might

expand in the future with the addition of employees. Perhaps, like me, you'll find you prefer working as a one-person company, or perhaps you're in it to grow beyond my current situation.

How long?

You're probably wondering how long your business plan should be. Deficiencies in plans are more likely to be qualitative than quantitative, but if you're searching for a business loan, and if the plan is for the benefit of investors, aim to record the necessary information in 20 to 30 pages. If it's for your eyes only, you can work with fewer.

INDEX

7 Habits of Highly Effective People, The, 159
1910 Design & Communication, 126
1977 Design, 239

A

“about” page, 105, 126
Actman, Tom, 95–96, 130–131
advertising, 241–242, 260, 269
affiliate programs, 242
agencies. *See* design agencies
AKQA, 262
Amazon Associates, 242
American Institute of Graphic Arts, 147
Anderson, Alan, 20
animators, 31
Apartment One, 151–152
Armani, Giorgio, 219
artworkers, 31
Asbury, Nick, 220–222
Asian Development Bank, 139
Associated Press, 147
At Media, 124
Austoni, Andrea, 153, 190
awards, 121, 247

B

backup plans, 64–65, 101
Bagley, Spencer, 151
Bailey, Paul, 239
balance, work/life, 12–13, 45, 92, 256
banner ads, 241
Base, 254
Bearded, 243
Behance, 123, 124
Behavior, 232
Believe, 256
Berthier, 51
Black Watch Global, 124
blog platforms, 107, 110
blogs, 107–113
 building readership for, 25, 29, 110–111, 113

 deciding on location for, 111–112
 earning ad revenue from, 241–242
 posting sketches on, 217
 recommended, 268
 scraping of content from, 147–148
 time commitment for, 112–113
 using self-hosted, 110
 value of, 107–109
 writing style for, 111
Bloom, Mark, 123–124
books
 about design business, 267–268
 writing/publishing, 245–246
book titles, 77
Brand Atlas, 180
brand identity
 components of, 79, 85–86
 creating your own, 81–82
 describing, 73
 getting feedback on, 82–83
 and promise-keeping, 86–87
 and website design, 104
brand identity designers, 31, 32, 33, 34
Brandient, 260
brand naming, 69–77
Braun, Matt, 243–244
Brunfaut, Thierry, 254
Buck, Paul, 257
Budd, Andy, 53
budgets, 9, 179
Buro Reng, 253
Burrage, Fiona, 167
business cards, 9–10, 104
business identity projects, 9–10, 21
business journals, 125
business names, 41–42, 69–77
business plans, 57–67
 alternatives section, 63–65
 assertions section, 60–62
 money section, 62–63
 people section, 66–67

- purpose of, 57–59
- recommended length of, 67
- truth section, 59–60

business stationery, 9, 32, 41, 63, 69, 124

business-to-business search features, 126

C

cancellation fees, 206, 207

car-garage clients, 32

Carroll, Dempsey & Thirkell, 231

Carusone, Antonio, 262

charities, 17, 32. *See also* nonprofit organizations

CheapCaribbean.com, 125

Chermayeff, Ivan, 187, 227

Chermayeff & Geismar, 11, 76, 219

Circle, 217

Clearleft, 53

Click Design Consultants, 167–169

client deadlines. *See* deadlines

client proposals, 186

client questionnaires, 173–178

clients

- acquiring new, 33, 41
- avoiding certain, 152–154, 159–171, 173, 215–217
- building rapport with, 211–215
- communicating with, 14–15, 19–20
- dealing directly with, 49–52
- getting feedback from, 22, 54–55, 169–170, 219–222, 232
- managing, 9–10, 181
- meeting with, 44, 93
- offering free services to, 10, 40, 148–149, 229
- overcoming objections from, 9
- presenting work to, 23, 26, 65, 211–223
- raising rates for existing, 191–192
- recommending competitors to, 113–114

- responding to requests from, 12, 178–179, 236–237
- saying “no” to, 236–237
- showing empathy toward, 7–8
- targeting specific types of, 29–32
- understanding design needs of, 5, 126, 257
- understanding goals of, 14, 73, 175
- working with multiple, 22, 44

client testimonials. *See* testimonials

Clifford, John, 215, 218, 222

collaboration, 227, 230, 254

collection agencies, 200

.com domains, 25, 73

communication, 19–20, 205, 209, 254

commuting, 44–45

competitors, 113–114, 176

Computer Arts, 140

confidence, 8–9, 23, 194, 222

confidentiality clause, 206

contact information, 126

contact page, website, 105

contracts, 23, 149–150, 202, 205. *See also* terms and conditions

Cook, Phil, 95–96, 130

copyright laws, 7, 145–146, 202

core values, 72

corporate stationery project, 9–10

country-specific domains, 73, 101

Covey, Stephen R., 159

Coyier, Chris, 261

Creative Commons, 145

Creative Journal, 264

Creative Review, 130–132, 140

creativity, 230, 264

CSS Tricks, 261

curiosity, 5–7, 21

D

Daff, Tim, 23

deadlines, 9, 127, 140, 176, 245, 251

Decoding Design, 247

delayed-payment clause, 206
deliverables, 33, 66, 186, 197, 206, 209
Dempsey, Mike, 231–232
design agencies, 52–55, 127, 128, 138, 202
design blogs, 10, 123–124, 262.
 See also blogs
design business
 advantages of small, 135–141
 communicating with other owners of, 25–26
 deciding on rates for, 183–185
 (*See also* pricing)
 developing plan for, 57–59
 essential traits required for, 5–15
 exit strategy for, 239
 finding niche for, 29–35
 home-based, 89–93
 lifelong learning required for, 17–26, 143
 maintaining passion for, 251–264
 marketing techniques for, 41, 117–133
 naming, 41–42, 69–77
 renting space for, 94–96
 role models for, 135–137
 setting hours for, 39, 92
 setting rates for, 39–40
 taking time off from, 42–43
 trading services with other, 187–188
 ups and downs of running, 37
 vs. advertising business, 260–261
Design Business Association, 121
Design by Nature, 247
Designed by Good People, 133
design events, 25–26
design ideas
 offering too many, 217–218
 posting online, 217
 presenting, 23, 26, 65, 211–223

 reusing, 14
 showing in context, 219
Design Indaba, 13
Designing Brand Identity, 180, 267
design presentations, 23, 26, 65, 211–223
design professionals, 11–12, 25, 31.
 See also design business
design publications, 140
design resources, 267–269
design school, 17, 19
design studios, 11, 25
design tutorials, 107–109, 241
digital designers, 31
directories, website, 111–112
Doliner, Emily, 20
domain names, 25, 73
domain registrars, 101
dot com addresses, 25, 73
downloadable documents, 177
down payments, 54, 205, 207
Dulay, Catrina, 22

E

eBooks, 152–153, 244
email, 178–179, 205
empathy, 7–8
employees, 141, 231, 233, 254
Engle, Jon, 7
ethics, 86, 143, 154
Ethics: A Graphic Designer's Field Guide, 145
exercises, 97
experience, 13–14, 21
ExpressionEngine, 107

F

Facebook, 73, 74
face-to-face meetings, 44
Fairey, Shepard, 147
fashion industry, 32
feedback, client, 22, 54–55, 169–170, 219–222, 232
feed readers, 25
financial advisors, 231

flexibility, 263
flowcharts, 180–181
font licenses, 63, 146–147
freelancers, 53, 120, 128
free services, 10, 40, 148–149, 229
front-end designers, 31

G

game developers, 127
Gandhi, Mahatma, 258
Geismar, Tom, 187
Gill, Bob, 14
Glaser, Milton, 135
Glitschka, Von, 197–202, 209
Gmail, 64
goals, 14, 73, 175, 180–181
GoDaddy, 65
Godin, Seth, 59, 268
Google, 73, 108, 112. *See also* search engines
Google AdSense, 147–148, 241
Google Reader, 25
Gossland, Meredith, 94
graphic designers, 31
graphic identity, 79–85, 227
Griffin, Matt, 243–244

H

hackers, 64–65
Hagy, Jessica, 230
Haider, Shauna, 263
hair-salon clients, 31, 132
Happy Cog, 179
Harman, Chris, 258–259
Hexanine, 165–167
holidays, 42, 43, 45
Holmes, Gary, 119
Holmes, Russell, 159–161
home, working from, 37, 44–45, 89–93
homepage, 105
hosting, Web, 103, 111–112, 242
Howells, Daniel, 263–264
HOW magazine, 140
Huang, Karen, 259
Hyde, David, 258

I

ico Design, 159–161
ideas. *See* design ideas
Identify, 219
Identity Designed blog, 263
identity design projects, 9–10, 21
IKEA, 153–154
illustrators, 31
imagination, 13
Inclusive Design Challenge, 121
income, 246–248. *See also* passive income
indemnity clause, 206
Indexed, 230
Inker Linker, 269
inspiration, 262
Instagram, 73
insurance, 93, 96
integrity, 148–152
intellectual property database, 74
invoices, 43, 79, 82, 199–200, 206

J

jack of all trades, 29
jargon, 20
Jarrold, Tom, 219
jealousy, 261
Jekyll-and-Hyde clients, 165–167
Jiwa, Bernadette, 69–71, 77
job boards, 31, 244
Johansson, Stellan, 126
Johnson, Antoinette Marie, 124–126
johnson banks, 11
Jones, JP, 150
journals, 63

K

Kane, Eileen MacAvery, 145, 147, 153
Kane, Emily, 263–264
Karjaluo, Eric, 135, 139, 211–215
Kasabia, Karishma, 122–123, 133, 191
Katz, Joel, 183
Katz Wheeler, 183
K Creative, 137

Kelsall, Andrew, 128–129
Kennedy, Con, 12
Kickstarter, 243–244
kill fees, 207. *See also* cancellation fees
Kish+Co, 133
Knobbs, Richard, 137
Kuyper, Jerry, 219–220, 232

L

Ladd, Adam, 129
Landor, 11, 135
Lapetino, Tim, 165
Lawson, Eric, 24
legal fees, 202
legal issues, 74, 145–148
Leonhardt, Ted, 188–189
Lessig, Larry, 145
letterhead, 63, 79, 86, 93, 104
liability insurance, 93
Liebold, Jon, 24
LinkedIn, 126
listening, 22
Loewi, Otto, 84
Logo Design Love, 10, 81, 245, 268
Logo Design Love blog, 263
logos, 79–85, 247
Lovely as a Tree, 269
Lowinger, Liza, 151
Lupton, Ellen, 147

M

Macnab, Maggie, 246–248
Maeda, John, 13
magazine designers, 31
magazines, 63
mailing address, 93
management skills, 9–10, 22, 43
Manchipp, Simon, 251–253
Manic Design, 259
marketing techniques, 117–133
 attending trade shows, 133
 contacting other design agencies, 127–129
 cost considerations, 133

 creating mockup ads, 117
 doing pro bono work, 119–122
 for existing clients, 122–123
 focusing on startups, 124–126, 132
 making cold calls, 41, 117
 using design blogs, 123–124
 using Twitter, 130–132
 using YouTube, 129

Mash Creative, 123–124
Mat Dolphin, 74, 95–96, 130–132
McInerney, Matt, 262
meetings, 41, 44, 93, 140, 186, 219
mentors, 26, 227
metaphors, 247
middlemen, 53–54
Mikrut, Lita, 120
mission, business, 71
Mobil, 227
mobile apps, 244
Moorhouse, Guy, 152
morality, 152–154
motivation, 10–11, 259–260, 261, 262, 264
Movable Type, 107
Moving Brands, 11
Murphy's Law, 217
music industry, 34
Mysse, Luke, 94–95
Mytton, Bob, 259–260
Mytton Williams, 259

N

namechk.com, 74
naming business. *See* business names
Neely, Darragh, 162–165
negativity, 264
negotiating fees, 190
networking, 25–26
Newham, Lee, 133, 138
Newlyn, Miles, 152
New York Times, 232
niche markets, 29–32, 51, 61
nightmare clients, 162–171

nonprofit organizations, 17, 71, 119,
120, 145
Noyes, Eliot, 227
Null, Jennifer, 21

O

Obama photograph, 147
objections, overcoming, 9
office equipment, 62
office furniture, 62
office space
 renting, 94–96
 working from home, 89–93
Ogden, Stephen Lee, 19
online advertising, 241–242
online forms, 177–178
online portfolios, 62, 101, 105
online tutorials, 107–109, 241
Oosten, Sheena, 169
ownership clause, 205, 207

P

packaging designers, 31
PaigelMedia, 150
Parent Design, 258
passive income, 43, 64, 239, 244,
245, 248
Paul, Christian, 260–261
payment issues, 63, 170, 205, 206.
 See also pricing
PDF documents, 177, 178, 230
Pear Deli, 197–202
Pentagram, 11, 135, 262
Perez-Fox, Prescott, 21
permissions, 145, 146
phone service, 92
photographers, 32
physical fitness, 97–98
plagiarism, 147
portfolios, online, 62, 101, 105
positive mindset, 264
PowerPoint, 230
prepress file requirements, 24
presentations, 23, 26, 65, 211–223
pricing, 24, 39, 179, 183–194

print design, 34
print-ready files, 24
pro bono design, 119–122, 148
procurement process, 188–190
product designers, 31
professionalism, 11–12
project deliverables, 33, 66, 186, 197,
206, 209
project guidelines, 197
promise-keeping, 86–87
proposals, 186
public speaking, 23. *See also*
 presentations
publishers, 152–153, 268
purchasing agents, 189

Q-R

quality control, 139
questionnaires, client, 173–178
Ramsland, Katherine, 84
real-estate clients, 32
recognition, 258. *See also* awards
red flags, 9, 161–171
Reed, Mike, 192–194
reference books, 63
referrals, 33, 242
registered trademarks, 74
renting studio space, 94–96
research, 14
resources, 267–269
restaurant websites, 31
revision requests, 197
RFPs, 188
Rhode Island School of Design, 13
rights, 205. *See also* copyright laws
royalties, 245
Rumph, Pascal, 253–254

S

sabbaticals, 13
Sagmeister, Stefan, 13
Saint-Exupery, Antoine de, 57
sales calls, 8–9
samples, 206, 217

Santa Fe University of Art and Design, 247
Schaefer, Patricia, 207–208
Scrivens, Matthew, 219
search engines, 25, 33, 73
Seçkin, Atakan, 215–217
self-employment
 exit strategy, 239
 feeling isolated in, 25
 key to success in, 35
 and paperwork, 197
 pros and cons of, 37–45
 and time management, 22
 working hours, 12–13
self-hosted blogs, 110
self-publishing, 245–246, 269
Selikoff, Jonathan, 202–204
Shash, Suzana, 132
shipping products, 243–244
side projects, 263–264
siteInspire, 264
Skype, 205
smashLAB, 135, 211
smiling, 14–15
SNAP: Seizing Your Aha! Moments, 84
social media, 74, 85, 124, 130
Sod's Law, 217
SomeOne, 11, 76, 251–253
Spam, 128–129
Speak Human, 135, 139
speaking skills, 23
specialization, 32–34
spec work, 148–149
Spooner, Chris, 107–109, 241–242
Spykerman, Reese, 229–230
Stansfield, Neil, 86–87
startups, marketing to, 124–126
stationery design, 32, 63, 104
Stevens, Maria, 24
Studio Dempsey, 231
Studio Hyde, 258
subcontracting, 52–55, 66, 197
Swaddles, 86–87
symbolism, 247

T

TalkTo, 51
target audience, 73, 176
taxes, 43
teamwork, 233, 254
technical jargon, 20
telesales, 8–9
templates, website, 244
terms and conditions, 197–209
 cost of creating, 202
 importance of, 149–150, 197
 incorporating in workflow, 208–209
 what to include in, 204–206
Tesco, 138
testimonials, 33, 106, 139–140
The Click Design Consultants, 167–169
Theolin, Jenny, 121
Think Studio, 215, 222
third-party contracts, 205
Thomson, Blair, 256–257
time management, 22, 43
time-wasters, 229
time-zone differences, 39, 44
Tonge, Luke, 257–258
trade magazines, 140
trademarks, 74
trade shows, 86, 133, 203
trading services, 187–188
travel, 253
triangular rule, 251–253
Truman, Harry S., 113
Turner Duckworth, 11
tutorials, 107–109, 241
Twitter, 74, 130–132
Tym, Ryan, 261
typefaces, 244
type fonts, 63
Typepad, 107

U-V

UnderConsideration, 255
University of New Mexico, 247
Unreal, 261
user experience designers, 31, 53
user interface designers, 127
Vadas, Ian, 207
value proposition, 72
venturethree, 11, 76
videos, 129, 241
Vinh, Khoi, 232–237
vision, 235
visual identity, 21, 33, 81, 176. *See also* graphic identity
Vit, Armin, 255
volunteer work, 119, 148

W

Walmart effect, 189
Waxman, Robin, 154
Web designers, 31
Web developers, 31
Web forms, 177–178
Web hosts, 103, 111–112, 242
websites
 characteristics of good, 11–12
 choosing domain name for, 25, 73
 customizable, 32
 designing, 103–104
 essential content for, 105–106
 hacking of, 64–65
 launching, 101
 for niche markets, 31–32
 publishing, 103
 and search engine rankings, 25, 33
 sharing work of others on, 113–114, 264
 tips for successful, 109–113
WeTransfer, 269
Wheeler, Alina, 180–181, 183–186, 229

Williams, Andrea, 22
Wobble Design, 129
Wolff, Michael, 13
Wolff Olins, 11, 13, 76
Wood Type Revival, 243–244
Word documents, 177, 178
wordmarks, 79, 81
word-of-mouth marketing, 33, 106
WordPress, 107, 110
work agreements, 202, 209. *See also* contracts
workformoneydesignforlove.com, 267, 269
working hours, 12–13, 39, 92
work/life balance, 12–13, 45, 92, 256
work samples, 206
workshops, 26
written agreements, 149–150.
 See also contracts
Wu, Nancy, 187
Wyman, Lance, 135

Y-Z

Yellow Pages Group, 138–139
YouTube, 129, 241
Yvette, Cherie, 229–230
Zerofee, 257
Zuniga, Victor, 23